

Phonographiana

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COLLECTOR AND MUSIC ENTHUSIAST

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DISCOGRAPHIES

REVIEWS

ARTICLES

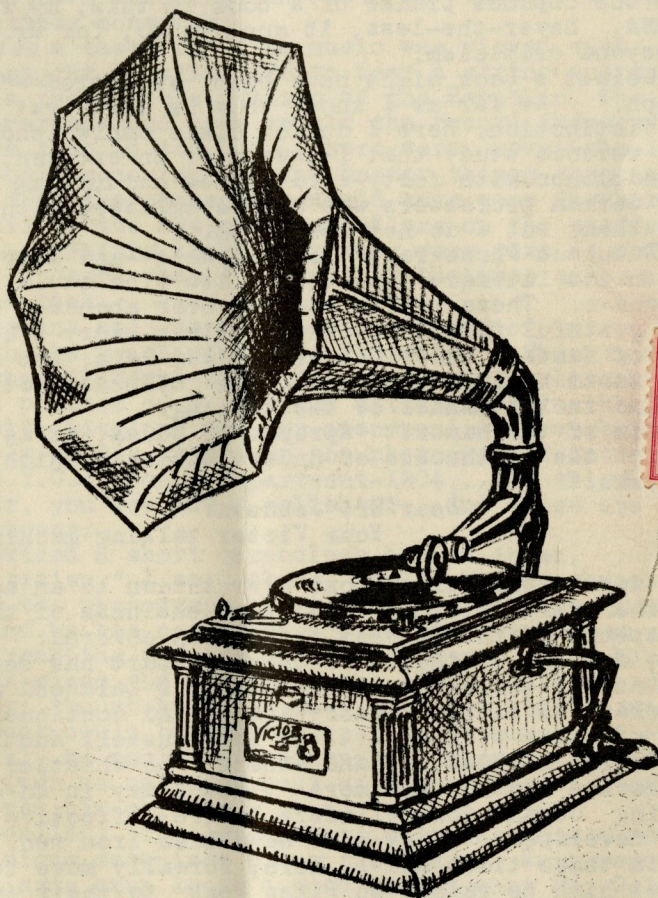
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Elate Jt

JAN. ~ FEB. 1956

An Encomium by E. Clair on "The Fabulous Phonograph" by Roland Gelatt. Pub. by J. B. Lippincott Company of Phila. and New York. 320 pp. Illustrated.

My friends have often called me extremely critical and..alas!....I fear they are right. However, for most of us there is so much to do, and so little time in which to do it, that we need to be critical of the mountain of drivel that gets into print year after year; and I, therefore, console myself in the belief that I am doing a necessary task, which may be appreciated by some. And, if at times, it seems that I go at a book with a meat cleaver, let us remember that I cannot do other and remain an honest man: some of them deserve it. Hosannas, you may have gathered, will be in short supply unless experience runneth contrary. Also, since I am a mere human and therefore fallible, I crave the indulgence of others of my kind if occasionally, when looking at the dog, I see only the flea-even if they just think so. I am your hon. & obed't servant, -E. C.

And now let us go on to Mr. Gelatt and his "Fabulous Phonograph." After what I have just written it may seem odd that I should devote the next few lines to the copious praise of a book in this, my first review for PHONOGRAPHIANNA. Never-the-less, it must be so, for Mr. Gelatt's monograph is almost beyond criticism.

Mr. Gelatt's book might have been subtitled--"A Short History of the Phonograph." As far as I know, this is the first work with a fair claim to that distinction. Here I do not claim omniscience. There may be others. In every serious study that I have ever undertaken, footnotes have directed me to Handbuchen with forty-word titles and running to five volumes of fine print by German professors who wore eyeglasses with lenses one inch thick. I admire them; but I do not read them.

"The Fabulous Phonograph" is admirable--and also readable. I succumbed at once to its literary qualities: its fine style, its clear and intelligent language. These traits are not over abundant and we should always be properly grateful for them. The little history could have been a dull repository of facts. The facts are indeed here; but Mr. Gelatt's fine humor and good taste have rescued them from dullness, both in the matter of selection and in the manner of the telling.

A sample of the humor: "Apropos of Sousa, it is worth recording his testimony, the apotheosis of understatement, which Victor plugged for all it was worth:"

Dear Mr. Johnson:

Your Victor talking machines are all right.

John Phillip Sousa

This was surely the barest bone ever thrown to an advertising agency. And read of the entry into the phonograph business of the Frères Pathé!

All aspects of the subject have been covered: the mechanical, the business, and the musical. I think no part has been given a disproportionate share of the whole in the author's balanced and objective narrative. Certain chapters in the history amazed and continue to amaze me. I am thinking of those pioneer artists like Russell Hunting, Dan Kelly, Will F. Denny, George J. Gaskin, and others, who whistled or sang or hollered into a horn a hundred and more times a day in an effort to keep up with the growing demand for cylinders before effective duplicating processes had been developed. They must have been iron men. Their like flourisheth not in these times and I, here, formally move that a goldplated statue, forty feet high be raised on Pikes Peak to their enduring honor and that all men may know who made the record collector possible. It pains me to say that the great of the time rendered small assist to the then burgeoning industry.

Then there is the incomprehensible Mr. Edison, fifty per cent genius and fifty per cent mule, who invented the electric light bulb, the phonograph, etc., etc., etc., and who then proceeded to press black labels onto black

discs, also etc., etc.... Edison's recalcitrance in regard to repertoire is well known. His musical motto must certainly have been "I know what I like"--and he knew nothing about music. But Edison was by no means alone in his inept handling of phonographic matters. Most of the top men in the industry seemed to have had a talent for boggling good ideas and then discarding the ideas, and this was often coupled with a lack of foresight that at times amounted to something like genius in reverse. All this I attribute to a prevailing distrust in the ability of musicians to discharge competently the normal business of living. A musician was an artist ergo, a man who wore odd hair styles, and was deficient in horse sense. It seems not to have occurred to the long heads of business that a man who retired from fiddling with more than a million dollars in his trousers (Kubelik) must have had some pecuniary instinct, or that a tenor who gargled high C's at \$3,000 per performance (Caruso) might have some interesting things to say regarding musical enterprises. And if they blenched when a Patti or a Tamagno demanded that their records sell for \$5.00 per platter (one side only) they seem not to have discerned in Patti and Tamagno a certain know-ingness concerning matters monetary.

Among the laity, even a taste for fine music was viewed with suspicion and a full grown man caught sneaking off to hear a string quartet could no longer be considered a responsible citizen of the Republic. The situation was somewhat better overseas and as a result the record industry was always more stable there than in the U.S. There were, never-the-less, sizeable chunks of the people reaching out for better things then, as now, and I cannot but believe that the phonograph would have come farther faster if some heed had been paid to the musical counsellors on the staffs of the big companies. They were certainly there; but they were just as certainly ignored. You will have guessed that I found this business side as fascinating as anything in the book.

There are illustrations and, as a collector friend of mine remarked, "They are almost worth the price of the book itself." There is the photograph of a family gathered around a primitive instrument listening through earphones, there is a picture of M. Barraud sitting before the famous dog portrait, there is Felia Litvinne and her accompanist at work in a recording studio of the early 1900's, there is the photographed interior of the Bloomingdale Bros. (N.Y.C.) record department-1904,...if this doesn't make your pulse beat faster, you are NOT a collector. And there are others, all well and wisely chosen.

The author has provided a short chronology and an index.

"Almost beyond criticism," I said above. Well, he has somewhat slighted the development of the phonograph after Eldridge Johnson equipped same with a spring drive and he has not noted adequately the changes mechanisms and their rather far-reaching effects on the industry. He has somewhat telescoped the decades since the advent of the electrical recording treating Hi Fi only briefly; though here, it must be noted, the situation has hardly jelled and a book could be written on the history of Hi Fi and the L. P. alone. Above all, he could have extended his narrative another hundred pages and thus given me one more hour of purest pleasure and it is this that I hold against him chiefly.

There have been excellent articles on particular aspects of phonograph-iana scattered in various magazines along the years. Many record lovers and phonograph enthusiasts have known a good bit of what Mr. Gelatt has to say, but only he has gathered this enormous wealth of scattered material, integrated it, and put it between covers; thus sparing others the work and the profit therefrom for some time to come. Mr. Gelatt had his nose in the wind and knew what was needed; and he has done his work well. So well, that we need not quibble at passing \$4.95 over the counter for it. Unreservedly recommended.

-E. C.

If all angles of record collecting and information about the old time artists are matters of deadly seriousness to you-- and they tell me there are collectors like this-- better skip this department, because it is devoted, in the main, to the trivial and unimportant, and to the laughable, odd, and curious; to the unintentional humor, and the bumbles.....

If you have a copy of Victor 35776, you may or may not have noticed the startling little mishap which marks the beginning. They were recording the Associated Glee Clubs of America (1000 male voices) singing Baker's AUTUMN SEA. Obviously, just because someone drops a book on the piano keys, you can't waste the time of 1000 tenors, baritones and basses by doing it over; you just go right ahead.

If you get a chance to listen to Frank Burbeck do Hamlet's Soliloquy on the early Victor 16912 (backed by Cardinal Wolsey's speech), listen to the closing. Frank has been declaiming intensely and forcefully, so probably is entitled to the vociferous sign which he concludes with. But then you hear him say to the engineer of the simple recording plant, "That's it." Since this is on the last groove, he keeps on saying "That's it" till you get there and lift the needle.

Hippolito Lazaro was a musicianly and able tenor who made three Victor imports back in 1916. On 74496, the SPIRTO GENTIL from "Favorita" he gets off to a palpable false start, but chokes it off efficiently and comes in properly a few seconds later.

If ever someone just seems to have to get into the act, it's in Leo Slezak's early piano-accompanied effort at RUDOLF'S LAMENT, from Boheme. At least it's that way on my Historical Record Society copy, number 1114. Three different times a growling spoken voice gets plainly heard. The first time it's just a murmur, the second two sharp syllables, and the third, a whole phrase -- all in German, and in no instance quite understandable.

Alice Nielsen sings LOVE'S OLD SWEET SONG well on Columbia A5670, but why someone should slam a door so viciously right after the last note, I can't imagine.

On my copy of Evan Williams singing SOUND AN ALARM, Victor 74131, exactly at the start there come two faint, but unmistakable toots of a 1908 or thereabouts auto horn. Someone must have opened a door of the Camden studio.

One of the most mysterious records in my possession is KEEP THE HOME FIRES BURNING, Red Seal conventional label, John McCormack, number 64696. It's the old First World War song, all right, but a soprano sings it. Can anyone enlighten me on this? What happened?

Two and a half decades ago, or a bit more, the Duncan Sisters recorded a black Victor electric, 19532. One side is TOMBOY BLUES - no composer credit - and the other is BULL-FROG PATROL. At the close of each, I can hear Rosetta ask, "Was that aw-right?" Faintly on TOMBOY BLUES, a bit more distinct on the other.

Louis Graveure, singing as a tenor on Columbia Viva-Tonal 1793, pulls a noticeable Italian grammatical fluff by singing, in the third line of LA DONNA E MOBILE, "Muti", instead of the libretto "muto."

AUCTION SALES: Rare and out-of-vocal (G&T, Zonophone, Polydor) and instrumental records. FREE LISTS. Arthur May
85 Clarkson Avenue
Brooklyn 36, New York

WANTED: record journals, catalogs, and magazines before 1930. Operatic cylinders wanted on the wax series-B1 1-199, 30000-30199, 35000-35199, 40000-40199 & Blue Amberols in the 28100 series from 28105-28160. Write G. Meiser, Box 33, Kutztown, Penna.

Sir Thomas Beecham is a man held in the highest esteem by men of music, and therefore his words about a composer hold authenticity. He claimed that of all the great composers in the past fifty years, Frederick Delius was the greatest. Yet, here is a composer rarely known, and even though there is a biography of this great composer, even that is so rare that it commands the price of thirty dollars. The biography was written by a contemporary composer by the name of Peter Warlock circa 1921. This circumstance might be to the composer's wishes for he was considered an arch aristocrat and his music proves that he should hold this vaunted position. Delius once said, "My music is not to be understood but for those who understand." This humble writer doesn't know a glockenspiel from a mandolin but he understands the music of Delius. If you love the sounds of the countryside, you'll love Delius for the titles of his compositions would inspire a peasant.

Where could there be more imaginative titles than "Over the Hills and Far Away" or "Summer Night on the River," "Songs of Sunset," "A Song of Summer," "Song of the High Hills?" Now lovely as these titles sound, the poetry of tone reaches the esthetic and pastoral splendor of a walk thru the Elvian Fields in the Spring of your love of life. Rather an affected statement but that's just the mood this music creates in you. It's that lofty. But, it may be said, this music is an escape from reality. Yes, from the reality of air hammers but not of the fresh air of the hills, or the soft zephyrs that sigh through the hills. The music of Delius is the sound of nature created into a tone poem, but it is the beauty of nature and not its ugliness. A vision is created of the Scandinavian landscape, for Delius studied under Grieg, and it may be that Delius wrote Norwegian Suite in respect for Grieg whose music is also of a lofty quality.

Not an arch aristocrat would never want you to know of his personal tragedy and there's not a note of it in his music. Delius was blind and paralyzed in his elder years and note by note, bar by bar, instrument by instrument was scored by an amanuensis by the name of Eric Fenby. The later works were not of great complexity but the episode is extraordinarily amazing. Listening to Delius is an adventure in the realm of sound. It's yours for the listening.

A Discography of Emilio De Gogorza's Edison 3minute brown wax cylinders--
by S. Udent.

- | | |
|---------------------------------|------------------------------------|
| 4301 - A La Luna | |
| 4333 - Ay Chiquita | |
| 4317 - Bolero des Matadores | |
| 7311 - Caballero de Gracia | 4214 - La Morena |
| 7412 - Cancion Nacional Chilena | 7343 - La Serenata |
| 4326 - Canto de Amor | 4215 - La Sevillana |
| 7314 - Consijos | 4345 - La Tempestad |
| 7313 - Buena Mia | 4236 - Lindia Mia |
| 7441 - El Café de Puerto Rico | 4253 - Lola |
| 7300 - El Canto del Presidiario | 7313 - Los Ojos Negros |
| 7344 - El Celoso | 4211 - Me Gustan Todas |
| 7431 - El Jaque | 7430 - Mi Patria |
| 7268 - El Milagro de la Virgen | 4237 - Quien te Llamo |
| 4320 - Hasta la Manana | 7427 - Recuerdo de Aragon |
| 4219 - La Boca de Pepita | 7396 - Sal A Tu Ventana |
| 7367 - La Calesera | 4349 - Si no me miras me matas |
| 7301 - La Cocina | 4208 - Tengo El Negrito la Mulatta |
| 4334 - La Golondrina | 4218 - Teresita Mia |

-THE DIAMOND DISC-

by
George M. Meiser

It is not a sound policy to start ones initial article by ax-grinding. However, I find myself lacking in restraint and have given in to do so. It is common knowledge that the Diamond Discs' clarity and naturalness have made them a talked-about item in collectors' circles for years. Yet, how many collectors bother with them, especially in the operatic line? I'd wager a guess that only one classical collector in twenty even remotely shows interest in them. What can the reason be? Is it the space problem? The availability of them? The having to play them on an acoustic machine or with special pick-ups? The turntable speed of 80 r.p.m.? --- I don't know.

Let's analyze these questions: While it's true that the Diamond Disc is nearly three to four times thicker than any other acoustic record, we must remember that they, in the greatest number, are 10 inch with the same playing capacity of the lateral 12 inch. Thus, some compensation is found for their thickness. As for the availability--I've found that they are not as plentiful as the Victor and Columbia that we find everywhere, but are still to be found in sizable numbers. While many collectors today are turning more and more to hi-fi, I still prefer to play my D.D.'s on the original Edison machine. When these are not to be had, you can substitute electrical attachments. A fine unit can be purchased from Dennis (Record Collectors Shop). Chief argument against the electrical pickup is the fact that it reproduces the surface noise as well as the music itself. Did you ever hear an old Victor played without surface scratch? For those collectors who can't obtain Edison machines and who prefer to play them electrically and do not have an 80 r.p.m. turntable, an old Victor table with speed control and a Clark pick-up will suffice. The results must be heard to be appreciated. You know, it's surprising the number of collectors who can't even recall hearing an Edison record; even those collectors who specialize in acoustics. Have they a surprise in store for them!

Of course, my chief interest in the Diamond Disc is the music itself that is to be found. A few items worthy of note are the Hempel discs. Splendid artistry is shown in Proch's Air and Variations (82134 - 1917), and Waves of the Danube (82198 - 1920). Hush, Little Baby Don't You Cry (82204 - 1921) and Kentucky Babe (82189 - 1920) are also found to be quite pleasing although not the type of material that set her off from the other divas of her day. Superlative is Largo al factotum (82545 - 1917) from the Barber of Seville by Middleton. I much prefer it to Ruffo's. His enunciation is phenomenal! Little need be said about E. B. Yaw's Skylark. (82049 - 1913) This is probably the most commonly known item on the Diamond Disc. Her reputation for trilling on thirds and her other rare vocal abilities are well displayed here. Two renown celebrities, still happily with us, are also represented. They are Mme. Bori and G. Martinelli. The records by these great artists are not only a thrill to hear but are also very well recorded. Much can be said about the many great artists and recordings that are found on Edison's ReCreations.

Why don't you make it a point to assemble a unit and hear for yourself the clarity, presence, trueness, and lack of distortion that are yours for the listening.

A list of the eminent artists that recorded for Edison's discs and cylinders will appear in this column next issue. See you then!

PAUL ALTHOUSE - American Tenor

by Clarence Straub

Biographical Notes

Born - Reading, Penna., December 3, 1889

Died - New York City, February 8, 1954 (buried at Ferncliff Cemetery, N.Y.)

Member Metropolitan Opera Company, N. Y.

1913-1933 - singing many major roles in Italian and French repertoire.

Created a number of roles at U.S. or World Premieres. (noted below) First American to sing major roles at the Met. without having previous European training. Debut when 33 years or age, making him one of the youngest singers to debut at Metropolitan. Debut, 3/19/1913, as Dimitri in first American performance of Boris Godounow, under Toscanini. Had extensive repertoire, making as many as 50 appearances a year.

1933-1943 - leading tenor in the German repertoire. Was first American to sing Tristan at the Met. (March 16, 1934). Was the Siegmund opposite Kirsten Flagstad (in Die Walkure) on the occasion of her American debut at the Metropolitan on February 2, 1935.

Many appearances with other opera companies including Philadelphia Civic, Detroit City, Detroit Civic, and San Francisco. In Europe with the Berlin, Stuttgart, and Stockholm Opera Companies.

Toured extensively both in concert and oratorio and as a soloist with leading symphony orchestras. Toured U.S. from coast to coast, Mexico, Canada, and Cuba. Also in Europe, Australia, and New Zealand. During the period 1922 to 1931, in Europe, he made intensive studies of heroic tenor roles, preparatory to his re-appearance with the Met. in an entirely new repertoire. His return to America was marked by his selection by Toscanini to sing extensive excerpts from "Die Walkure" with the New York Philharmonic Orchestra in 1933.

Created following roles at World's Premieres at the Metropolitan Opera:

Jan. 24, 1914 - Duc d'Estrée in Victor Herbert's "Madelaine"

Jan. 25, 1915 - Conte de Neipperg in Giordano's "Madame Sans Gene", with Toscanini conducting.

Mar. 8, 1917 - Squire in R. DeKoven's "Canterbury Pilgrims"

Mar. 33, 1918 - Lionel in C. W. Cadman's "Shanewis"

Mar. 12, 1919 - Squire in Breil's "The Legend"

Graduate of Public Schools of Reading, Penna.

Bucknell University, Lewisburg, Penna. (had honorary degrees from Bucknell University and Albright College, Reading.

His teachers included: Miss M. Evelyn Essick, Percy Dunn Aldrich, Oscar Sanger, and Percy Rector Stephens.

Early History: When about 6 years old, his voice was singled out as exceptional by Miss M. Evelyn Essick, at that time Music Supervisor in the Grade Schools of Reading. She gave him special training and sang, as boy treble, under her direction for nearly 10 years in the Boys' Choir of Christ Episcopal Church, Reading. After his voice changed to tenor, he sang as soloist in several church choirs, notably in St. Paul's Memorial Reformed Church, Reading; and the Collegiate Church, West End Ave., New York City.

In 1912, was coached by famous vocal teacher, Nicholas Douty, of Philadelphia, and made his operatic debut as Faust in Gounod's opera with the Philadelphia Civic Opera Company.

During his Philadelphia activities, he worked with Miss Florence Hinkle, who lived in Philadelphia at that time, but was soloist, week-ends at the Collegiate Church, New York. She encouraged him to go to New York, where he became tenor soloist with the same Church Choir, and later toured as a member of the FAMOUS QUARTETTE which was composed of Paul Althouse, tenor; Miss Hinkle, soprano; Adah Cambell Hussey, contralto, and Arthur Middleton, bass-baritone.

In the early days of radio, he made frequent appearances including several occasions in which he sang leading roles in modern serious music in the Germanic style. Was chosen to be soloist at the opening of the New York World's Fair in 1939.

As a teacher: After his retirement from the Metropolitan in 1943, he opened his own studio in New York City for coaching and teaching. Among his famous pupils we find Richard Tucker, tenor, and Eleanore Steeber, soprano.

Paul Althouse - D I S C O G R A P H Y

VICTOR RECORDINGS (accoustical-lateral)

Red Label - 12 inch.

- 76031 - BORIS GODOUNOW (Moussorgsky-Rimsky Korsakov) - Finale to Act III (Garden Scene) with Margarete Ober, contralto. (It. with orch).
 "Creator Record" - Mr. Althouse sang the role of Dimitri in the first Am. production of Boris at the Met. on Mar., 19, 1913. At this premier, Louise Homer sang the part of Marina.
Blue Label - 12 inch

- 55045 - AIDA (Verdi) - Celeste Aida - (It. with orch.) - reverse side is Ständchen (Serenade) by Schubert, sung by Paul Reimers, tenor.
 55058A - AIDA (Verdi) - Fuggiam gli ardori (Nile Scene, Act III) with Lucy Marsh, soprano. (It. with orch.)
 55058B - MADAMA BUTTERFLY (Puccini) - O quanti occhi fisi - Love duet from Finale of Act I - with Olive Kline, soprano. (It. with orch.)
 55059A - IN A PERSIAN GARDEN (L. Lehmann) - Ah, Moon of My Delight (English with orch.)
 55059B - SONGS OF HIAWATHA (Coleridge-Taylor) - Onaway! Awake Beloved! (English with orch.)
 55076 - CREATION (Haydn) - In Native Worth (English with orch.) - reverse side is By the Waters of Babylon (Howell) by Reinald Werrenrath
Blue Label - 10 inch

- 45055A - TOSCA (Puccini) - E lucevan le stelle (It. with orch.)
 45055B - PAGLIACCI (Leoncavallo) - Vesti la giubba (It. with orch.)
 45076A - WALKURE (Wagner) - Siegmund's Liebeslied (Ger. with orch.)
 45076B - GIOCONDA (Ponchielli) - Cielo e mar (It with orch.)

VICTOR RECORDINGS (electrical-lateral)

GURRE-LIEDER (Arnold Schonberg) (Text in German by Robert F. Arnold)
 Recorded at an actual performance in 1932 with Mr. Althouse singing the major role of "Waldemar." His associates are:

Orchestra - Philadelphia Orchestra conducted by Leopold Stokowski

Soloists - Jeannette Vreeland, sop; Rose Bampton, contr; Robert Betts, ten; Abrasha Robofsky, bass.

Choruses - Princeton Glee Club - cond. by Alexander Russell

Fortnightly Club (of Phila.) cond. by Henry Gordon Thunder

Mendelssohn Club (of Phila.) cond. by Bruce Carey

(Gurre-Lieder, cont.) Album and Record Numbers

Speed: 78rpm Victor & RCA-Victor (U.S.) His Master's Voice (Eng.)

Man. sequence Alb. M-127 (7524 to 7537) Alb. #160 (DB-1769 to DB-1782)
Auto. sequence Alb. AM-127 (7538 to 7551) Alb. #160 (DB-7293 to DB-7306)
Auto. sequence Alb. DM-127 (11-804 to 11-8074)

Note: Mr. Althouse appears on sides 3, 4, 5, 6, 7, 8, 9, 11, 12, 17, 18, 21, 23, and 24 of the 78rpm versions. (There are 27 sides). Side one of the 78rpm set (and beginning of the long play versions) is devoted to an explanatory discussion of the work with piano illustrations by Mr. Stokowski.

Speed: 33 1/3

1932 "Program Transcription"

Man. sequence Alb. LM-127 (L-11609 to L-11615) _____

Auto. sequence Alb. LAM-127 (L-11682 to L-11688) _____

Speed: 33 1/3

"Modern long play"

Auto. sequence Alb. LCT-6012 (LCT-6012-1 to LCT-6012-4) _____

PATHE (accoustical hill-and dale)

12 inch

59012 - IN A PERSIAN GARDEN (L. Lehmann) - Ah, Moon of My Delight
59013 - O LOVELY NIGHT (Ronald)
59015 - A SEVILLA LOVE SONG (di Negeri)
59015 - SUNSHINE OF YOUR SMILE (Ray)
59053 - CREATION (Haydn) - In Native Worth
59053 - STABAT MATER (Rossini) - Cujus animan

10 inch

27005 - I LOVE YOU TRULY (Jacobs-Bond)
27005 - JUST YOU (Burleigh)
27011 - STAR SPANGLED BANNER (Key)
27011 - WHEN JOHNNY COMES MARCHING HOME (Lambert)
27012 - JEAN (Burleigh)
27012 - THE MELODY OF HOME (Stephenson)
27013 - DEAR OLD PAL OF MINE (Lt. Gitz-Rice)
27013 - THE AMERICANS COME (Foster)
27016 - GOD BRING YOU SAFELY TO OUR ARMS (Gibson-Shaw)
27016 - THE PIPES OF GORDON'S MEN (Glasgow-Hammond)
27017 - A MOTHER'S PRAYER (Ferrari)
27017 - OUR GOD, OUR COUNTRY, AND OUR FLAG (MacHugh)
27019 - I SHALL MEET YOU (Sanderson)
27019 - WHEN I COME HOME TO YOU (Gray)
27020 - AT DAWNING (Cadman)
27020 - WHERE MY CARAVAN HAS RESTED (Loehr)
27022 - CHRIST IN FLANDERS (Stephens)
27022 - WAITING (Gigly-Coke)
27509 - IL TROVATORE (Verdi) - Home to our Mountains- with Kathleen Howard, contr. (in English)

EDISON DIAMOND DISCS (10 inch hill-and-dale)

82096 - FAUST (Gounod) - All Hail Thou Dwelling Lowly (Eng.) reverse: Habanera from CARMAN by Margaret Keyes, contr.
38306 - DREAM FACES (Hutchinson) reverse: SOME DAY I'LL WANDER BACK AGAIN (W. A. Huntley)-sung by Carolina Lazzari, contr. and Lyric M. Quar

(Althouse-concluded)

EDISON 4 minute BLUE AMBEROL CYLINDERS (accoustical)

38195 - FAUST (Gounod) - All Hail Thou Dwelling Lowly
38197 - IL TROVATORE (Verdi) - Miserere - with Anna Case and Cho.
38198 - MARTHA (Flotow) - None So Rare
38209 - BEFORE THE DAWN (Chadwick)
38213 - I'LL SING THREE SONGS OF ARABY (Clay)

JIM WALSH: An Introduction

by E. Clair

Alone, Jim Walsh has addressed himself to the formidable task of giving dimension to the meaningless names that appear on the labels of the records relegated to the attic or gathering dust in the junk shop. Most of the entertainers are no more and the trails are cold, but he pursues them with the intense application of a hungry hound dog on the spoor of an ambulant hamburger. And, as he says, "One by one they fall." One must turn to Sherlock Holmes for a comparable sleuthing and to Hugo's Inspector Javert for tenacity of purpose once Jim has his man in his eye. Each of Walsh's achievements represents a monumental and unremitting labor and in sum they have brought a whole area of recording out of obscurity. Jim began his work in his teens and has been at it for a quarter-century. His interest in recorded music extends from Edison's invention of the phonograph in 1877 to the advent of electrical recording. He owns to little interest in anything done since Edison quit making Diamond Discs in 1929. He has written the "Favorite Pioneer Recording Artists" sketch for Hobbies since 1942. Two of his articles appeared in the Golden Anniversary issue of Variety, Jan. 4th, 1956. His article, "On the Trail of the Rare Record" in a 1933 issue of This Week--later reprinted in Magazine Digest, was probably the first description of record collecting to appear in a national publication. In Aug., 1952, he wrote for the Associated Press a 1300 word history of the phonograph in celebration of its 75th anniversary which appeared in the Sunday newspapers throughout the land. Many will recall the radio program "Jim Walsh's Wax Works" begun in 1939 at WJHL, Johnson City, Tenn.--the first to feature old popular recordings. Pressure of time has compelled Jim to give it up. We may hope that some day the Walsh articles may be compacted into what should prove a most interesting and valuable book. Meanwhile, Jim will write for Phonographiana, articles paralleling his fine work in Hobbies.

OBSURE RECORDING ARTISTS

by Jim Walsh

Let's discuss a few of the mystery artists about whom I should like to talk. From all I can learn, Charles P. Love was the first xylophone performer to make a career of recording. His hammer-rattling virtuoso productions were standard sellers for years. But who knows anything about Love? How long has it been since he died? He seems to have begun making cylinders in the late 1880's. Joe Natus and Will F. Denny were popular comedians in the early phonograph days. I know quite a bit about both but not enough to write about them. I'm sure, though, that sufficient knowledge will come in due course. I've had numerous requests to write about Corinne Morgan, fiery brunette contralto, who sang so many duets with Frank C. Stanley. I know much concerning her, including the fact that she died sometime about 1945, but not enough to do the dynamic lady justice. One of these days, though!

Harry Tally was one of the most popular recording tenors from about 1904 to 1910. As the lead tenor of the Empire City Four, he was a great favor-

ite in vaudeville. He richly deserves a write-up. Yet at this moment, I don't know enough of his story to turn out the sort of article I'd like to do. Arthur Clough was a recording tenor of operatic caliber. But after a few years he ceased to make records. I doubt that he sang for discs after 1915. What has become of him? Is he living or dead? I'd like to know.

Back among the ladies: Elida Morris was a comedienne who, to me, put more "sex appeal" into her singing of popular songs than any other woman, alive or dead. I have been told she is dead, but I'm not sure of that. As a long-standing admirer of Elida, I'd like to write a good article about her. The same thing is true of Clarice Vance and, to a less extent, Josie Salder. Then there's Grace Cameron, whose Edison cylinders were popular for quite a few years. Maybe she's still alive, maybe she isn't. I have no way of knowing at this time.

Edison had a group of artists making Diamond Discs from about 1913 to 1916, most of whom afterwards dropped out of sight. What a fine soprano was Mary Carson! A pretty girl, too, judging from her photos. Charlotte Kirwan was good also. Among the men there were such excellent performers as Emory B. Randolph, Royal Fish, Owen J. McCormack, and several others who might be mentioned. For the matter of that, what has become of a singer whose Edison career lasted considerable longer - Joseph A. Phillips? Helen Clark (Mrs. Evan Cameron) who now lives in retirement in New York says she has lost track of her old duet partner. She wrote to Joe Phillips a few years ago, but didn't receive an answer.

Again going far back into the phonographs's past, think what obscurity enshrouds A. D. Madeira, who was a duet partner with Harry Macdonough from about 1899 to 1903. Madeira was a native of Minneapolis, and returned to go into the typewriter business after he decided he wasn't going to get very far in record making. I'd like to know more about him. Perhaps the Minneapolis papers may be able to find Madeira's obituary notice, for I'm sure he must be long since dead. Probably there should be a biography of Jere Mahoney, who was the lead of the Edison Quartet before Macdonough began to make records. But Mahoney has been dead many years and the story of his life wouldn't be easy to unearth. The same thing goes for J. K. Renard and some of the other members of the original Manhasset and Edison Quartets. Clarence A. Ferguson, the veteran Edison dealer of Merrill, Wis. asked me to write an article about his old friend, the late Frederic Rose who was a popular Edison tenor for a couple of years, but I don't know enough to do Rose justice. I know no more about him than I do about those other once popular but equally obscure tenors, Joe Maxwell and Frederick H. Potter.

These are all artists about whom I hope to write eventually. If I live another 100 years and remain reasonable active and alert in both body and mind I may be able to pay a tribute to every pioneer recording artist who deserves it. Actually, the number who rate mention is so large that something like a century would be required to tell about them all. But there is one favor I must ask readers of Phonographiana--Don't beseech me to write the life story of William A. Moriarity, who made two Edison cylinders - "Llewellyn Waltz" and "Ain't Dat a Shame Medley" in 1902. Judging from my copy of the latter record, William was quite a dulcimer player, but I don't know anything about the guy. The Edison supplement gave no information concerning him and I doubt that it would be worth trying to trace his history at this late date!

ATTENTION: It would be appreciated if all readers of PHONOGRAPHIANA would fill in and return the PHONOGRAPHIANA QUESTIONNAIRE that is found enclosed within. ...Thank you.

This article is a composite of a series of reports by the Record Research Department of the Jolsonairs Memorial Club appearing in the Jolson Journal. Discovering master numbers is one of the main purposes of this department for it seems that the challenge in acquiring a complete collection of Jolson on wax lies in finding all the different masters for each record. This is especially desirable from a listening standpoint with Jolson records, for Al could never sing a song the same way two times in a row....he was too original for that.

Below are the results from about two hundred of us Jolsonairs comparing our collections. If you will compare your Jolson records to these lists and report any additions to me, at 1409 McGilvra Blvd., Seattle 2, Washington, the additions will appear in the next issue of "PHONOGRAPHIANNA". Now, let's look at the record.

VICTOR RECORDS 1911-1913

The Victor First Prize label doesn't show the master numbers, so you must look on the later label where you will find the master numbers pressed at the nine o'clock position between the label and the grooves. Incidentally, the letters preceding the matrix numbers are not masters but are used as follows: A means 7", B means 10", and C means 12". Here are the master numbers:

Victor 17037	That Haunting Melody	2
Victor 17037	Rum Tum Tiddle	3
Victor 17119	That Lovin' Traumerel	3
Victor 17915	Asleep in the Deep-Parody	1
Victor 17318	My Yellow Jacket Girl	1
Victor 17318	The Spaniard That Blighted My Life	1

COLUMBIA RECORDS 1913-1923

On the old Columbias, you will find two numbers pressed in the wax under or around the label. One is the matrix number which is the same as is printed in fine print directly under the catalogue number on the label. The other pressed number consists of a lot of numerals, letters, etc., arranged in weird combinations, separated by dashes, to form a long and complicated number. This number means nothing except for the first digit which is the master number of the record and should be followed by a dash. Sometimes the dash is left out of where it should have been on the record (i.e. Oogie Oogie Wa Wa says "10" so that "10" should have been "1-0" thus making it the first rather than the tenth variant.) Here's what we've found so far:

(- divides different master numbers)

Col A1356	That Little German Band	3
Col A1356	Everybody Snap Your Fingers With Me	1
Col A1374	Pullman Porter's Parade	1-no no.
Col A1374	You Made Me Love You	1-no no.
Col A1631	Back To The Carolina You Love	1-8
Col A1631	Revival Day	1-5
Col A1671	Sister Susie's Sewing Shirts For Soldiers	1-8-5-2
Col A1671	When Grown Up Ladies Act Like Babies	2-1
Col A1956	Yaaka Hoola Hickey Doola	1
Col A1976	Where Did Robinson Crusoe Go With Friday On Sat.	1
Col A2007	Down Where The Swanee River Flows	1
Col A2031	I Sent My Wife To A Thousand Isles	1
Col A2041	You're A Dangerous Girl	1
Col A2064	I'm Saving Up The Means To Get To N.O.	1

Col A3134	Someone Else May Be There While I'm Gone	1
Col A3106	Don't Write Me Letters	1
Col A3154	A Broken Doll	1
Col A3181	Ev'ry Little While	2
Col A2234	From Here To Shanghai	3
Col A3169	Pray For Sunshine	3
Col A3296	Tillie Titwillow	1-3-3
Col A3478	I'm All Bound Round With The Mason Dixon Line	1-3
Col A3513	Wedding Bells	4-6
Col A3491	There's A Lump Of Sugar Down In Dixie	1-2
Col A3519	'N Ev'rything	1-2-3
Col A3560	Rock-A-Bye Your Baby With A Dixie Melody	1-3
Col A2543	Hello Central, Give Me No Man's Land	1-2
Col A2657	Tell That To The Marines	1-2
Col A3671	I Wonder Why She Kept Saying "Si Senor"	1
Col A3746	I'll Say She Does	3
Col A2690	On The Road To Calais	1
Col A3940	Sore Beautiful Morning	1-4
Col A3787	Who Played Poker With Pocahontas	1
Col A2794	I've Got My Captain Working For Me Now	3-5
Col A2835	I Gave Her That	1-3
Col A2836	You Ain't Heard Nothin' Yet	1-2
Col A3821	Tell Me	2-1
Col A2861	Chlow	3
Col A2884	Swanee	2
Col A2898	That Wonderful Kid From Madrid	2-3
Col A2946	In Sweet September	3-2
Col A2995	Avalon	3
Col A3361	O-h-i-o (O-My-O!)	1
Col A3375	Ding-A-Ring	3
Col A3382	Scandinavia	3
Col A3500	April Showers	2
Col A3513	Yoo Hoo	1
Col A3540	Give Me My Mammy	3
Col A3568	Angel Child	3
Col A3588	Oogie Oogie Wa Wa	1-3
Col A3626	Coo-Coo	2
Col A3694	I'll Stand Beneath Your Window	3
Col A3705	Toot, Toot, Tootsie	3
Col A3744	Lost A Wonderful Girl	1
Col A3779	Who Cares?	8
Col A3813	Wanita	1
Col A3854	Coal Black Manny	3
Col A3880	Morning Will Come	6
Col A3913	Stella	1
Col A3933	Waiting For The Evening Mail	2-3
Col A3968	That Big Blond Mama	1
Col A3984	You've Simply Got Me Cuckoo	1
Col 43-D	Arcady	1
Col 61-D	I'm Goin' South	1
Col 79-D	Twelve O'Clock At Night	3

READERS, PLEASE NOTE:

Any additions or corrections to the articles in this magazine may be sent directly to us. ALSO, those persons who received a complimentary copy of PHONOGRAPHIANNA and would like to receive it for the remainder of the year, please remit \$3.00

BRUNSWICK RECORDS 1934-1933

The only Brunswick masters we know of are as follows:

Br. 3183	I Wish I Had My Old Gal Back Again	A/B
Br. 3196	Tonight's My Night With Baby	A/B
Br. 3223	When The Red Red Robin Comes Bob, Bob Bobin' Along	19418-19419-19420
Br. 3719	Mother Of Mine I Still Have You	35184-35185
Br. 3719	Blue River	35188-35189
Br. 3912	My Mammy	1839-1830-1831
Br. 3912	Dirty Hands, Dirty Face	1832-1833-1834
Br. 41356	Sonny Boy	A
Br. 41356	There's A Rainbow 'Round My Shoulder	A
Br. 4033	Sonny Boy	B
Br. 4033	There's A Rainbow 'Round My Shoulder	A/B
Br. 6500	Hallelujah, I'm A Bum	A
Br. 6500	You Are Too Beautiful	A
Br. 6501	The Cantor	A
Br. 6503	April Showers	A
Br. 6502	Rock-A-Bye Your Baby With A Dixie Melody	A

With the exception of Br. 6500, Br. 6501, and Br. 6503, none of the U. S. Brunswicks show any masters or matrixes pressed in the wax. On Al's records before Br. 4033, they had a very complicated system, whereby the masters and matrixes were both part of the same series of numbers. These are shown above. In addition, Br. 4033, Br. 4400, Br. 4401, Br. 4402, Br. 4721, and Br. 4722 are all matrixes from "LAE" series, except for "Liza" which, like Br. 3223, is from the "e" series. The last three Brunswicks Br. 6500, Br. 6501, and Br. 6503, are from the "B" series. We don't know what these series mean, but don't think they matter for master purposes. Incidentally, the earliest Brunswicks did have matrix-master numbers stamped in the wax, but Al was with Columbia at this time.

It will be noted that while Br. 6500, Br. 6501, and Br. 6502 are marked "A" master, Col. "A" 1 and Col. "A" 3, which are respectively the same masters, are marked number 2 masters, therefore, don't count on finding a master number 1 merely because you've found a master number 3 on the Col.

English Brunswick 1356 "Sonny Boy"/"There's A Rainbow 'Round My Shoulder" has "A" master pressed in the wax on both selections, and from the style of printing used you can tell it's the original master and not of those reprocessed masters Decca uses which shows everything as being "A" master whether it is or not. This suggests that the U.S. Brunswick of "Sonny Boy" is "B" master, and at least we're positively sure it is NOT "A" master. On "There's A Rainbow 'Round My Shoulder", the U. S. Brunswicks pressed from "B" master have an earlier lettering design on the label than those pressed from "A" master which would indicate that the "B" master was issued the earlier of the two.

DECCA RECORDS 1945-1950

De. 27410	In Our House (78 rpm. and 45 rpm-both standard play and extended play)	A
	(33 1/3 rpm.)	B

All of the Jolson 78 rpm. Deccas show "A" master because "A" is the first in a series of letters and numbers directly following the matrix numbers pressed in the wax. Since Al's death, Decca has taken to pressing "A" in

in all wax, regardless of which master was used, but at this time, you can trust them to have been correct.

The purpose of this article has been to present a listing of all the known Jolson variant masters which, to my knowledge, is the first attempt in this direction. A complete Jolson discography is beyond the scope and those desiring such may obtain one, with matrix numbers, titles, catalog numbers, and recording dates, for the price of 50¢ from Mr. Larry Kiner, P.O. Box 25308, West Los Angeles Station, Los Angeles 25, Calif.

In conclusion, it is interesting to note the extreme difficulty in acquiring a complete Jolson collection. This is due to the fact that much information has been buried and lost during the span of forty years during which Al recorded. It will take the cooperative efforts of many before a complete Jolson collection can even be approximated. This article was written in hope that it will be of use in these efforts.

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L. Lewin

"Wanted": Help in completing comprehensive index of cylinder records. Need pre-1900 Edison, & any Columbia or other type catalogs. Will buy-rent-or borrow.

Duane Deakins
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Thank you,
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- *WALT GIFFORD'S NEW YORKERS - featuring JOHNNY WINDHURST, tp; Ed Hubble, tb; Bob Mitchell, cl; Dick Cary, p; Walt Gifford, dms. I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME...STRUTTIN' WITH SOME BARBACUE...LOUISIANA...CALIF., HERE I COME...IT ALL DEPENDS ON YOU... FIDGETY FEET (record number DL-102)
- *GEORGE LEWIS' NEW ORLEANS RAGTIME BAND - Vol. 1 - with Kid Howard, Robinson, Purnell, Marrero, Slow Drag, Joe Watkins. The greatest New Orleanians playing: DALLAS BLUES...LORD, LORD, YOU CERTAINLY BEEN GOOD TO ME...JUST A CLOSER WALK WITH THEE...WAY DOWN UPON THE SWANEE RIVER...MAMA DON'T ALLOW IT (record number DL-105)
- *GEORGE LEWIS' NEW ORLEANS RAGTIME BAND - Vol. 3 - More by the greatest, same personnel playing: DOCTOR JAZZ...DIPPERMOUTH BLUES... TIN ROOF BLUES...JERUSALEM BLUES...AIN'T GONNA GIVE NOBODY NONE OF MY JELLYROLL (record number DL-106)
- *SID DAWSON'S RIVERBOAT RAMBLERS featuring JACK IVETT, Bob Dietz, Jim Lindner. The most unique jazz band in the Midwest playing: WHEN ERASTUS PLAYS HIS OLD KAZOO...STREET MISS LIZZIE...SQUEEZE ME... MUTE-NE RIVERBOAT SHUFFLE...TIGER RAG...SHE LOOKS LIKE HELEN BROWN (record number DL-109)
- *THE DIXIE STOMPERS PLAY NEW ORLEANS JAZZ - Don Franz, tp; Jim Haislip, tb; Jerry Stroder, cl; John Chapman, p; Bill Stroder, bjo; Ed Wilkenson, tuba; Bob Kornacher, dms. St. Louis' first New Orleans-styled revivalists: SISTER KATE...I CAN'T GIVE YOU ANYTHING BUT LOVE...MECCA FLAT BLUES... ICE CREAM...MOSLEY MOAN...ROCK OF AGES (record number DL-113)
- *THE DIXIE STOMPERS WAKE THE LEVEE - with Franz, Haislip, Chapman, Kornacher with Bob Schroeder, cl; Bill Ruler, bjo. Recorded on the historic St. Louis levee: HIGH SOCIETY...NOBODY'S FAULT BUT MINE... SHINE...PRETTY BABY...CARELESS LOVE...BLACK AND WHITE RAG...AT THE JAZZ BAND BALL (record number DL-113)

All are 10" LP (33 1/3 Microgroove) recordings.....\$3.85 each

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ATTENTION: You are cordially invited to be the Guest of the Society Of Early Recorded Music. If you collect records, musical instruments, sheet music, etc, come out and be our guest some Sunday afternoon from two to four. We meet at Jocelyn Hall in Santa Monica located between Seventh St. and Lincoln Blvd. on the following dates: March 11, April 8, May 6, June 10. We'll be looking for you. Elmer Moore, president. 1035 17th Street, Santa Monica, Calif. phone EX 4-1603.

Jazz record collectors who have been lamenting that cellars and attics are no longer fertile ground are in for a big surprise. It seems their hobby *has* received a shot in the arm--a powerful shot administered with a microgroove needle packing an output of 30 watts.

Instead of looking for gold in those cellars he tapped in the thirty's, the collector will find uranium in the unfinished attics of the crisp new homes in suburbia and in the storage closets of smartly decorated urban apartments.

And I'll guarantee you won't get a case of borderline myopia until you run across one collectable item as in the good old days. The Bessies and Louies and Dukes will be there with no Joseph C. Smiths between them.

Just as people in the thirty's sold you their records from the twenty's people in the fifty's will sell you the records they bought in the forty's and thirty's, many of which will be those expendables from the twenty's.

People discard records as their tastes change. This change is helped along by technological and electronic advances in the record industry. If the electrically recorded phonograph made the accoustical disc obsolete, the high-fidelity long-playing record most certainly has made the emery dusted 78 undesirable. That is, to everyone but the dyed-in-the-wool, uncompromising, senior collector. Not they; they'll hold on to those Oliver Genetts through hell, high water, rain, sleet, snow, and gloom of night.

Oh, yeah?

Take this boy with the open mind. He adds a few 33's. But in the process of converting, he winds up with variable reluctance cartridges. Then he finds his pair of 6-L-6's with push pull isn't enough and he adds speakers by the dozen with crossover networks. The next thing he knows he's up to his neck in hi-fi.

That new noise suppressor isn't what it's cracked up to be and his electrically recorded 78's sound as though they were recorded on a rainy day with all the window open. Not only that, the accoustical jobs are unlistenable. So he starts buying Brubeck Mulligan, and Adderly to show off his range. Then he gets smart: Why keep all these dogs? This is 1956, understand? Although he may sound like the guy who sold you that stack of Ma Rainey Paramounts twenty years ago.

Now before you start maligning this boy, remember, he can go to his church the same as you go to yours, and can change churches every Sunday if he wants to. Not only that; he's going to sell you all those dogs.

When he says, "Why keep all these dogs?"--that's when you come in to remind him every week is fire prevention week and make your kind offer to clear his record cabinet. You walk off with his hot to keep him cool.

Here are some actual and factual cases:

Fellow hereabouts tells you he threw away a whole potfull of scratchy Bessies. You are about to say, "You fool, you," but you quickly deduct from this he must have kept the mints and realizing that even these won't make the kind of patterns he likes to see on his oscilloscope, you bide your time and await his invitation to come out and look around. It comes and you pick up ten mint Ellingtons this way. Oh, you pay for them---ten cents a piece. But being a big-hearted boy, you offer twenty cents and have to away two dozen home cuts of the late "This Is Jazz" show for upping the ante.

Another fellow--a lone-wolf collector--had no outlet for his discards when he switched from low-down to hi-fi. Gave them to his daughter, who later took a job in the record department of a music store. Soon she was able to spot a moldy fig in a fruit cake. To the guys who buy Bethlehem she gives sales slips, but to those who buy Riverside, she gives sales slips AND neatly typed lists of vintage 78's. This girl now dressed better than the department manager.

(OPERATION BONANZA continued)

But gun the guy who invites several collectors--about eight in a nice doubly round figure--to his home to hear some discs. In the middle of the session he announced: "Well, there they are fellows, anything on the two bottom shelves is yours." You help revive one collector who has fainted, give artificial respiration to another who darned near drowned from drooling, and back up another's half-ton pickup to the front door, before you make a pretense of grabbing a few items. See, you're smart. You noticed your host was developing a hi-hi ear and by cultivating him, you were there the nite before and walked away with the rare and medium rare gems.

Fantastic? Not on your life. These are all actual case histories. Only the names.....

So don't appoint yourself a missionary to bring those who have stayred back into the fold. "Operation Bonanza" is upon us. Cultivate that hi-fi-ite. He's your friend. He's going to sell you all those dogs.

GROWING PAINS OF AN ART-FORM

A. J. Acker

Like the progress of an infant from birth thru adolescence and on to complete maturity is the amazine parallel of the controversial growth of jazz as it exhibits itself about us today. Unquestionably, jazz is still growing, is still far from what any liberal mind could conceivable accept as a finality. Basically, jazz is still in it's infancy if you would take the opportunity to compare it with any of our other "adopted" art forms which we oherish so ardently. Yet, in the four decades since its appearance on the American music scene, it has taken vast steps forward; comparative to a mythical giant overwhelmed by its own development.

It is this incredible and never diminishing expansion that has unfortunately clouded the vision of too many of the true devotees of jazz, who by this day are numberless millions here and abroad. The legendary names of Armstrong, Beiderbecke, and Henderson are today placed side by side with the names of modern jazz exponents, who to certain elements of jazz are comparative unknowns. Too often today the names of Brubeck, Mulligan and Gillespie are scorned by the followers of the "earlier school" of jazz. Also, in reverse pattern, the alledged modern discophiles refuse to acknowledge the existance of prominence to the names of Berigan, Ellington, and Goodman.

This is where the great misunderstanding which has so seriously harmed the jazz scene takes shape today. Actually, the forbears of jazz, many of whom this very day are playing as well as or better than they played at the time their names rocketed to national importance---AND, the recent names on the jazz horizon all have an important role to play in the future of this marvelous thing we think so highly of.

The most important thing we have to do is to face the fact that each idiom has a contribution to make this is vital and necessary. In both periods of jazz, the early and the modern school, the unacceptable or worthless contributions and contributors will fall by the wayside victims of their own short-comings or deficiencies. The good or worthy interjections in jazz will endure and add to the value of the music itself. It is this good, from all the factions of jazz from yesterday and today and from the unborn generations of tomorrow, that will create the inevitable blend for the posterities to come. These well conceived contributions from all the idioms of jazz will insure the future of America's only true art-form.

Whatever your thoughts may be on personalities, on expressions in the schools of jazz, and in the basic concepts of it; exhibit the tolerance--and understanding that must be tendered to the growth of any desirable object, tangible or intangible; condone these "growing pains of an artform"

(GROWING PAINS continued)

and you will eventually enjoy the beauty of the finished product in the days to come beyond the utmost present concepts of your imagination. Help jazz to grow and expand by understanding the diversities within itself, and you will then realize truly what a magnificent prospect of sounds for the future jazz will have to offer to all--and above all--to you.

- P H O N O G R A P H I A N N A -

---The Magazine Dedicated to the Record Collector and Music Enthusiast--- is published 6 times a year by George M. Meiser, president and Edwin Lotz, editor-in-chief, from Box 32, Kutztown, Pennsylvania. Subscription rate is \$3.00 a year in U.S. and \$3.00 in foreign countries.

Ad rates run as follows:

All submitted ad material <u>must</u> be accompanied by <u>full</u> payment--either in cash or by check payable to Phonographianna.	1 line.....	- 35 spaces -		- \$	.15
	5 lines.....	- 35 spaces -		-	.65
	10 lines....	- 35 spaces -		-	1.00
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	whole page..	- two columns of 35 spaces			
		each running 60 lines-			9.00
	whole page..	- 70 spaces -	60 lines -		9.00
	double page.	-		-	15.75

NOTICE:- In grading records for sale or trade, use the below symbols.

Mint	- m -	as new
Very good	- v -	only slight signs of wear, sounds of scratches slight
Good	- g -	slight signs of wear, scratches are heard
Fair	- f -	scratches noticeable, surface noise prominent
Poor	- p -	many scratches, listening is very distracting

DEADLINE for ads for the forthcoming March-April issue is April 16, 1956.

Wanted: Operatic Diamond Discs that are in good condition and priced within reason. List condition, price, and number only. R. Hughes, 418 West Windsor St., Reading, Penna.

Jim Walsh wants to buy: Old phonograph record catalogs and supplements (mostly before 1915) and back copies of phono publications. Please do not send lists of records or phonographs for sale. I do not want the Victor-Victrola Book of the Opera. Do not submit material without being instructed as I cannot return or pay for unsolicited items. If I do not reply, I already have the material you offer. I will pay \$5. each for fine copies of 9inch Zen-o-phone discs of JENNY LEE sung by Atwood Twitchell and CHOCOLATE DROPS played by Hager's Orch. Will pay \$3. each for Feb. 1912 and Feb. 1914 Columbia supplements. Jim Walsh, Box 476, Vinton, Virginia.

Wanted: violin records by Pablo de Sarasate. Must be reasonably priced. State condition and title. Write P.S.J., c/o Phonographianna, Box 32, Kutztown, Pennsylvania

We here thank CHUCK HILTON for valuable efforts in behalf of Phonographianna.

Aspiring singer to teacher: How was my voice lesson today?

Teacher: Madame, I played on the white keys, I played on the black keys, but you keep singing in the cracks.

TRANSCOGRAPHY

For the first time-a complete discography of the JAZZ appearing on 16" TRANSCRIPTIONS---music that has never been released on commercial recordings. 184 artists are listed, covering issues as early 1934 and up through the early part of 1956. The transcription services of Thesaurus, World, Associated, Capitol, Standard, Miller, Keystone, and MacGregor, are covered. Also, the known and recognized dealer sources for transcriptions are listed.

Included in the discography are such groups as the Rhythmakers (the name used on pre-war Thesaurus issues for the transcribed names of the orchestras of Artie Shaw, Benny Goodman, Bunny Bergian, Charlie Barnet, etc.), Glenn Miller, Stan Kenton, Bunk Johnson, Bobby Hackett, Eddie Condon, Jack Teagarden, Duke Ellington, etc. For instance, the alphabetical listing for "A" and "B" is as follows:

Van Alexander
Red Allen
Vernon Alley
All-Star Sextet
Ray Anthony
Marvin Ash

Ken Baker
George Barnes
Charlie Barnet
Count Basie
Tex Beneke
Bunny Berigan
Will Bradley
Les Brown
Randy Brooks
Pete Brown
Sonny Burke
Billy Butterfield
Erskine Butterfield

All known pseudonym groups are covered, such as "Ross Norman and Molly Baldwin" (Red Norvo and Mildred Bailey), "Bert Castle" (Bob Crosby), "George Gregroy" (Glen Gray), "Chuck Warner and Evelyn Fields" (Chick Webb and Ella Fitzgerald), "Bill Dodge" (Benny Goodman), Etc.

For each artists transcribed works, there is listed (1) the name of the issuing company, (2) The serial number of the transcription, (3) the name of each selection played thereon, and (4) all known soloists and sidemen of such group.

There will be only one printing which will be for those who have ordered their copy in advance.

For details, write IMMEDIATELY to:

TRANSCRIPTIONS

P. O. Box 8061

Portland 7, Oregon

Thank you.